

ENCUENTRO CON EL



Encuentro
con el



Cine Coreano
en México

Contents



05 Korean Films in México City

THE RUSSIAN NOVEL
ROUGH PLAY
GYEONGJU
THE KING OF PIGS
WAY BACK HOME
THE FRONT LINE
THE FATAL ENCOUNTER
THE FACE READER
NORA NOH
THE FAKE

16 An Overview of the Korean Film Industry 2013

26 Forum Time Table

28 Representatives Attending

32 KOFIC Introduction

33 CENTRO CULTURAL COREANO Introduction

34 Screening Schedule



Korean
Films

in
México
City

THE RUSSIAN NOVEL 2012

Duration

140min

Genre

Drama, Mystery

Cast

KANG Shin-hyo, KIM In-soo

Directed by

SHIN Yeon-shick

Screening Schedule

Miércoles 27 de agosto, 20:00hrs.

Viernes 29 de agosto, 18:00hrs.

Awards & Invitations

- 2013 International Film Festival Rotterdam

Synopsis

Shin-hyo was an unknown writer and nobody liked his novel. So he decided to commit suicide, but he failed to die. He spent 27 years in vegetative state and when he woke up, his novel had become a masterpiece.

Director's Biography

After receiving critical acclaim for his 2009 feature *THE FAIR LOVE*, SHIN wins the Vision Section Director Award at Busan International Film Festival for his 2012 feature *THE RUSSIAN NOVEL*. With his latest film *ROUGH PLAY*, he takes on the challenge of directing renowned director KIM Ki-duk's screenplay.

Contact

Luz Y Sonidos

Tel +82 70 4249 4398

E-mail

woodyshin@hanmail.net



ROUGH PLAY 2013

**Duration**

98min

Genre

Drama, Action

Cast

LEE Joon, YANG Dong-keun,
SEO Yeong-hee, MA Dong-seok

Directed by

SHIN Yeon-shick

Screening Schedule

Jueves 28 de agosto, 18:30hrs.

Viernes 29 de agosto, 21:30hrs.

Awards & Invitations

- 2014 Fantasporto - Oporto
International Film Festival

Synopsis

Young is a nameless actor who dreams of becoming a big movie star. Then one day, he makes a breakthrough with a film and becomes a star overnight. He discovers a new hidden world of fame, power, and pleasure, but inevitably along with all the dark sides to them. He turns into an arrogant star forgetting all the difficult times he had to go through before. And now that he has become a celebrity, he indulges himself completely in a new glamorous life, even mixing with mobsters. But his fame goes glimmering after he loses his sincerity for acting and relationships, and soon realizes the dangerous situation that he has gotten into.

Director's Biography

After receiving critical acclaim for his 2009 feature *THE FAIR LOVE*, SHIN wins the Vision Section Director Award at Busan International Film Festival for his 2012 feature *THE RUSSIAN NOVEL*. With his latest film *ROUGH PLAY*, he takes on the challenge of directing renowned director KIM Ki-duk's screenplay.

Contact

FINECUT Co., Ltd.

Tel +82 2 569 8777

E-mail

cineinfo@finecut.co.kr

Website

www.finecut.co.kr

GYEONGJU 2014

Duration

145min

Genre

Comedy, Romance, Drama

Cast

PARK Hae-il, SHIN Min-a

Directed by

ZHANG Lu

Screening Schedule

Jueves 28 de agosto, 21:00hrs.

Sábado 30 de agosto, 18:30hrs.

Synopsis

At his friend's funeral, CHOI Hyeon, a professor from Beijing encounters his old friend Chun-won with whom he went on a trip with 7 years ago to Gyeongju, a historical city. Talking over drinks, CHOI is suddenly reminded of 'Chunhwa,' an obscene painting which they saw in a café during the trip. The next day CHOI makes an impulsive decision to head to Gyeongju. Full of expectation, he searches for the cafe only to find that the painting is no longer there, but an attractive new owner Yun-hui. Another story between CHOI and Yun-hui is about to begin.



Director's Biography

ZHANG Lu is a third-generation Korean Chinese filmmaker who has consistently made films about the lives of Korean Chinese. His life took a dramatic turn during his tenure as a professor of Chinese Literature at Yanbian University when he made a bet with a friend that "anyone can make a film." He set out to make *11* (2001), a short film that was featured in the main competition for short films at the Venice Film Festival. With following films such as award winning *GRAIN IN EAR* (2005), and French co-production *DOOMAN RIVER* (2009), ZHANG continued to make films with international recognition. His first non-fiction work, *OVER THERE* was part of the Jeonju Digital Project in 2013 which was later expanded into a feature called *SCENERY*, and debuted at the Busan International Film Festival. A year later, he returned to fiction filmmaking with the romantic feature *GYEONGJU*, starring PARK Hae-il.

Awards & Invitations

- 2014 Locarno International Film Festival - Competition

Contact

M-Line Distribution

Tel +82 2 796 2425

E-mail

sales@mline-distribution.com

Website

<http://www.mline-distribution.com>

THE KING OF PIGS 2011

Duration

96min

Genre

Animation, Thriller

Cast

KIM Hye-na, OH Jeong-se,

YANG Ik-june

Directed by

YEON Sangho

Screening Schedule

Sábado 30 de agosto, 21:30hrs.

Domingo 31 de agosto, 18:30hrs.

Synopsis

Kyung-min, a businessman, and Jong-suk, a failed writer, are former schoolmates. During a reunion dinner they look back at their school days, when a particularly cruel group of students called “the dogs” exercised a reign of terror by hazing and bullying part of the other students, calling them the “pigs”. One day, KIM Chul, one of their mates, stood up to the “dogs”, becoming the only hope of ending their tyranny. Fifteen years later, he remains a hero. But behind this figure, the two men recall the murky story of their bond.

Director's Biography

Born in Seoul, Korea, YEON Sangho had graduated from Sangmyung University with a degree in Western Painting and setup his production house Studio Dadashow in 2004. His short animations, *THE HELL(TWO KINDS OF LIFE)*(2006) and *LOVE IS PROTEIN*(2008), were invited and awarded at various international film festivals. He had directed the animated opening trailer for Busan International Film Festival in 2010. His first feature-length animation *THE KING OF PIGS* was the winner of triple awards – DGK Award, Movie Collage Award, and Netpac Award – at Busan International Film Festival and was invited to Directors' Fortnight in Cannes 2012.

Awards & Invitations

- 2012 Cannes Film Festival
- 2012 Karlovy Vary International Film Festival
- 2012 Annecy International Animated Film Festival

Contact

Indiestory

Tel +82 2 722 6051

E-mail

indiestory@indiestory.com

Website

<http://www.indiestory.com/English/html/main-e.asp>



WAY BACK HOME 2013

Duration

131min

Genre

Drama

Cast

JEON Do-yeon, KO Soo

Directed by

PANG Eun-jin

Screening Schedule

Martes 2 de septiembre, 18:00hrs.

Miércoles 3 de septiembre, 21:00hrs.

Synopsis

Jeong-yeon is a caring wife and mother and a sensitive woman who finds herself plunged into a legal ordeal thousands of miles from home. After years of planning, she and her husband Jong-bae open an auto body repair shop, only to see everything they've worked for stripped away when a loan Jong-bae had guaranteed defaults. Facing financial despondency, the couple gets into a vicious fight about money, sending Jeong-yeon away, leaving only a cryptic note saying she'll be back in a few days. When she turns up looking nervous at Orly Airport in Paris with over 30 kilograms of cocaine in her luggage, it is the beginning of a globe-spanning nightmare that began with an old friend and a tempting proposition.

Director's Biography

In 2005, PANG Eun-jin won Best New Director at the 29th Golden Cinematography Awards and Best New Director at the 25th Korean Critics' Choice Awards for her feature debut, *PRINCESS AURORA*, and she quickly became one of the most preeminent women directors in Korea. Once an actor, PANG realized the full potential she did not quite see as an actress and established her career as a director with an eye for energy, delicacy and passion. PANG followed up *PRINCESS AURORA* seven years later with *PERFECT NUMBER* (2012), a mystery romance thriller based on the book 'The Devotion of Suspect X' by HIGASHINO Keigo. She quickly followed that up with *WAY BACK HOME*, a prison drama based on a true story, which featured a commanding performance from JEON Do-yeon.

Awards & Invitations

- 2014 International Women's Film Festival in Seoul
- 2014 HIFF Spring Showcase

Contact

CJ ENTERTAINMENT

Tel +82 (0)2 371 6278

E-mail

justinkim@cj.net

Website

<http://lineup.cjenm.com/>



THE FRONT LINE 2011

**Duration**

133min

Genre

War Drama

Cast

SHIN Ha-kyun, KO Soo,

KIM Ok-vin

Directed by

JANG Hun

Screening Schedule

Martes 2 de septiembre, 21:00hrs.

Miércoles 3 de septiembre, 18:00hrs.

Awards & Invitations

- 2012 Udine Far East Film Festival

Contact

Showbox / Mediaplex, Inc.

Tel +82 2 3218 5649

E-mail

sales@showbox.co.kr

Website

www.showbox.co.kr/english

Synopsis

Towards the end of the Korean War, a South Korean battalion is fiercely battling over a hill on the front line border against the North in order to capture a strategic point that would determine the new border between two nations. The ownership of this small patch of land would swap multiple times each day. KANG is dispatched to the front line in order to investigate the tacit case that's been happening there.

Director's Biography

JANG Hun debuted with feature *ROUGH CUT* in 2008, the same year he received the New Director Award from the Korean Association of Film Critics, followed by Scenario Award from Daejong Film Award the year after. After *ROUGH CUT* and *SECRET REUNION*, JANG came back with *THE FRONT LINE*, an epic war blockbuster and became recognized as one of the prominent Korean filmmakers in the industry.

THE FATAL ENCOUNTER²⁰¹⁴



Duration

135min

Genre

Drama

Cast

HYUN Bin, JUNG Jae-young

Directed by

LEE Jae-kyoo

Screening Schedule

Jueves 4 de septiembre, 18:30hrs.

Viernes 5 de septiembre, 21:30hrs.

Synopsis

In 1777, one year since he had taken reign, King Jeong-jo bears a perilous palace life with his dedicated court servant, Gap-soo, amidst opposition and threats from those around with political ambitions. Meanwhile, Eul-soo, a member of a secret assassin group, receives orders to kill Jeong-jo. Gap-soo, who had also been in the same secret assassin ring as Eul-soo, later confesses to Jeong-jo about his dark past and his motive for coming into the palace. To Gap-soo's surprise, Jeong-jo orders him to just leave the palace. However, Gap-soo finds out that there is another assassin besides him and frantically returns to the court, only to discover Eul-soo in combat with Jeong-jo.

Director's Biography

LEE graduated from Seoul National University with major in journalism and found himself a job at MBC. Through TV drama series, *DA-MO*, *BEETHOVEN VIRUS* and *THE KING 2 HEARTS*, LEE's talents were recognized. Through his use of stylish visuals and smart scripts, his works started to create a fan base. With 2010's *THE INFLUENCE* starring LEE Byung-hun, LEE Jae-kyoo stepped into the world of silver screen and showed his daring nature and potential as a filmmaker. With his second directorial film, *THE FATAL ENCOUNTER* in 2014, not only was the film popular domestically, it was selected for Shanghai International Film Festival's Panorama section, Asian Film Festival of Dallas and also Fantasia International Film Festival, proving himself as a veteran filmmaker.

Awards & Invitations

- 2014 Shanghai International Film Festival

Contact

Lotte Entertainment

Tel +82 2 3470 3540

E-mail

r333@lotte.net

Website

www.lotteent.com

THE FACE READER 2014

Duration

139min

Genre

Period, Drama

Cast

SONG Kang-ho, LEE Jung-jae,
BAEK Yoon-shick, KIM Hye-soo

Directed by

HAN Jae-rim

Screening Schedule

Jueves 4 de septiembre, 21:00hrs.
Viernes 5 de septiembre, 19:00hrs.

Awards & Invitations

- 2014 New York Asian Film Festival
- 2014 Udine Far East Film Festival

Contact

Showbox / Mediaplex, Inc.

Tel +82 2 3218 5649

E-mail

sales@showbox.co.kr

Website

www.showbox.co.kr/english

Synopsis

Skillful face reader Nae-kyung's exceptional talent is acknowledged by King Moonjong. The King brings him to his court to identify potential traitors who threaten his reign. However, when the King dies unexpectedly, Nae-kyung is approached by Grand Prince Sooyang, who yearns to rise to the throne by killing the young heir. Nae-kyung decides not to betray the late King and protect the young King, which only gets him closer to his own demise.

Director's Biography

The Face Reader not only has a great cast, but also a great director who's capable of telling grand stories in bold strikes. Director HAN Jae-rim's debut film is *RULES OF DATING*, which received positive reviews from both the critics and the audience. His second movie, *THE SHOW MUST GO ON*, initiated a new genre called "Korean lifestyle noir." With only two films, he became one of the most anticipated directors in Korea. In *THE FACE READER*, he worked with the best actors and crew. His meticulous directing style, particular sense of humor, and deep insight into characters will make *THE FACE READER* one of the most memorable movies in the history of Korean cinema.



NORA NOH 2013



Duration

93min

Genre

DOCU

Cast

Nora NOH, SEO Eun-young

Directed by

KIM Sung-hee

Screening Schedule

Sábado 6 de septiembre, 21:30hrs.

Domingo 7 de septiembre, 18:00hrs.

Awards & Invitations

- 2013 International Documentary Film Festival Amsterdam (IDFA)

Contact

Cinema DAL

Tel +82 2 337 2135

E-mail

cinemadal@cinemadal.com

Website

<http://www.cinemadal.com>

Synopsis

Nora NOH was a famous fashion designer, who dominated the scene of Korean women's fashion and culture at the time. She was the first person ever to hold a fashion show in Korea and to make designer readymade clothes. She boldly dressed the Korean singer YOON Bok-hee in a miniskirt and styled the duo vocal group Pearl Sisters in pantallong (flare-style pants). One day, when NOH was preparing for her latest show, a young stylist named SUH Eun-young comes to see her out of the blue. What kind of show will the two of them create amidst their differences and conflicts?

Director's Biography

KIM Sung-hee studied Communication and Journalism (Ph.D) in the Graduate School at Chung-Ang University. As an activist in the Collective for Sexual Minority Cultures Pinks, KIM has participated in several documentaries including *REMEMBER ME THIS WAY*, the Women's News Award-winning documentary at IWFFIS in 2005, *3 x FTM* (2008), *THE TIME OF OUR LIVES* (2009) and *MIRACLE ON JONGNO STREET* (2011). She has also conducted feminist filmmaking lectures and media workshops. Following her involvement in so many well-regarded documentaries, it was high time for her to make her debut and that came in 2013, with a documentary biography on Korean fashion iconoclast Norah NOH of the same title. The film was one of the most acclaimed Korean non-fiction works of the year.

THE FAKE 2013

Duration

101min

Genre

Feature Animation, Thriller

Cast

YANG Ik-june, OH Jung-se,
KWON Hae-hyo, PARK Hee-von

Directed by

YEON Sangho

Screening Schedule

Domingo 31 de agosto, 20:45hrs.

Sábado 6 de septiembre, 19:00hrs.

Domingo 7 de septiembre, 20:30hrs.



Synopsis

A rural village is determined to be submerged and its residents are compensated for relocation. A swindler named CHOI deceives the poor villagers with false religion to make them give up their compensations as church offerings. Min-chul, an infamous local good-for-nothing waster, discovers the truth, but he is unable to convince anyone; especially against Reverend Sung revered by the people, but who in fact is someone CHOI scouted to serve his purpose. When Min-chul's own faithful daughter is forced into prostitution by these fakes, he sets out to get even.

Awards & Invitations

- 2013 Toronto International Film Festival
- 2013 SITGES International Film Festival of Catalonia

Contact

FINECUT Co., Ltd.

Tel +82 2 569 8777

E-mail

cineinfo@finecut.co.kr

Website


www.finecut.co.kr

Director's Biography

Born in Seoul, Korea, YEON Sangho had graduated from Sangmyung University with a degree in Western Painting and setup his production house Studio Dadashow in 2004. His short animations, *THE HELL(TWO KINDS OF LIFE)*(2006) and *LOVE IS PROTEIN*(2008), were invited and awarded at various international film festivals. He had directed the animated opening trailer for Busan International Film Festival in 2010. His first feature-length animation *THE KING OF PIGS* was the winner of triple awards – DGK Award, Movie Collage Award, and Netpac Award – at Busan International Film Festival and was invited to Directors' Fortnight in Cannes 2012.

An Overview of the Korean Film Industry 2013



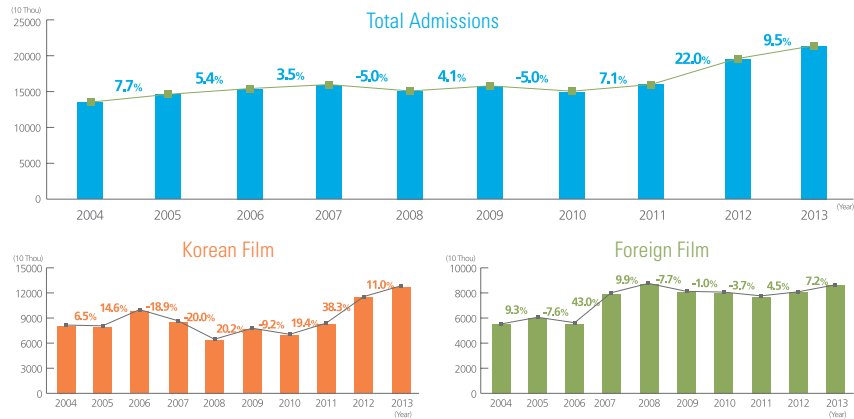


In 2013, the Korean film industry generated KRW 1.88 trillion in overall revenue, the highest in its history. This result was fuelled by an increase in total ticket sales as well as a recovery of the ancillary market and overseas exports. Box office in 2013 reached KRW 1.55 trillion, once again reaching a new benchmark with an increase of 6.6% over last year, while the number of admissions also increased about 9% year-on-year, setting a new record at 213.32 million viewers. Accordingly, average cinema admissions per capita reached 4.25, the second highest ratio in the world. Both admissions and box office reached new records, the former increasing 41.4% (150.83 million►213.2 million) and the latter increasing 58.4% (KRW 979.4 billion►KRW 1.55 trillion) compared to 2008 when the Korean film industry was in its worst shape. Korean film admissions in 2013 in particular reached 127.3 million, a 100.3% increase from the 63.55 million recorded in 2008.

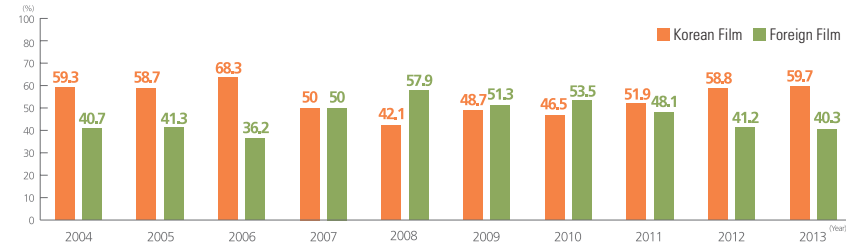
Exports showed positive trends as well. Thanks to the ‘*Snowpiercer* Effect’ and orders placed from China for technical services used in blockbuster films, exporting of finished films and technical services orders increased 83.7% and 26.8% year-on-year, respectively, while total exports reached USD 59 million (approximately KRW 65.1 billion), a 57.2% increase over 2012. The ancillary market also generated revenue of KRW 267.6 billion, a 24% growth over 2012 thanks to the sales increase generated by IPTV. With the help of sales increases in both domestic and international markets, return on investment (ROI) of Korean cinema maintained its surplus trend at 13.3% in 2012 followed by 15.2% in 2013. Accordingly, the Korean film industry continued to grow in both quality and quantity.

Key Statistics of Korean Film Industry, 2004-2013

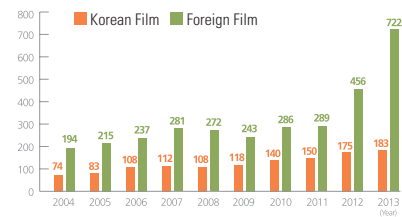
Admissions



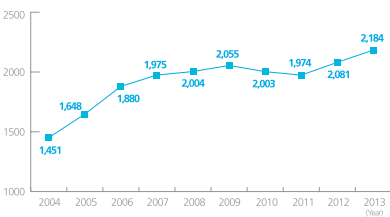
Market Share



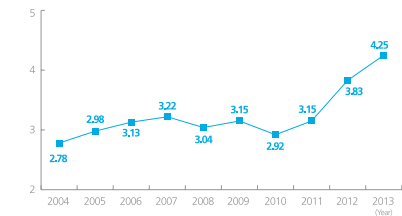
No. of Films Released



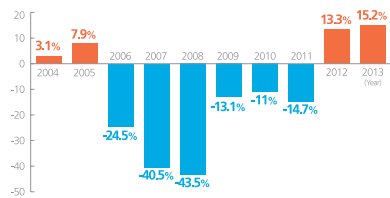
No. of Screens Nationwide



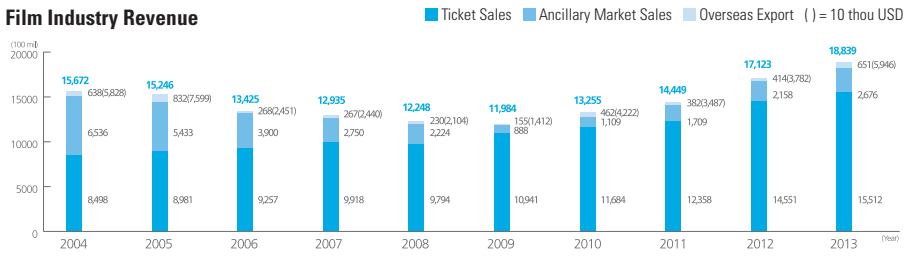
Admissions per capita



Return on Investment on Korean Film



Film Industry Revenue



Sustained admission and sales revenue growth

Ticket sales in 2013 increased 6.6% over 2012, leading to a record breaking KRW 1.55 trillion while admissions also reached a new benchmark at 213.32 million viewers with an increase of 9% over 2012. Just like the previous year, Korean films were the leading force behind the overall increase in admissions. Nine out of the top ten box office hits were Korean films resulting in 127.27 million admissions for local films, 11% higher than 2012, and accounted for 59.7% of total admissions. Because cinema admissions and ticket sales grew tremendously in 2012, expectations for 2013 had been to 'maintain the status quo,' at best. Yet *Miracle in Cell No.7* and *THE BERLIN FILE*, released during Lunar New Year season, *SECRETLY GREATLY*, *COLD EYES*, *SNOWPIERCER*, *HIDE AND SEEK*, *THE TERROR*, *LIVE*, from the summer peak season, and later *THE ATTORNEY* swept over theaters throughout the year and succeeded in attracting spectators and increasing overall admissions and Korean film admissions in large numbers compared to the year before. As a result, average admissions per capita in 2013 were 4.25, the second highest in the world.



Cold Eyes

Digital online ancillary market on the rise

In 2013, the digital online market grew 24% year-on-year, maintaining its growth momentum. IPTV and digital cable services (henceforth 'TV VOD'), which have been the major driving forces behind this growth, showed a 32.6% increase over 2012, generating sales of KRW 173.7 billion which accounted for 64.9% of the market. Likewise, sales for internet VOD were KRW 72.9 billion, 18% higher than the previous year. Package products took a different turn and were on a downward trend with an 8.7% decline. However, the positive aspect of this result is that the negative figure has decreased from last year when it declined 22.8%, thanks to the increase in Blu-ray sales. Overall, numbers in the ancillary market reflected the strong performances of Korean films in cinemas. All top 10 films for TV VOD were domestic films while *IRON MAN 3*, which was a success in theaters, barely made it to the upper ranks. This trend was repeated in the internet VOD market, partly as erotic films were included in the rankings.



Snowpiercer

Export revenue of finished Korean films buoyed by Snowpiercer reached USD 37 million, an 83.7% increase year-on-year

In 2013, Korean film initiatives that targeted overseas markets started to pick up speed and the export of finished Korean films surpassed USD 30 million. The total export amount for 2013 was USD 37 million, a strong increase of 83.7% against the USD 20 million of 2012. It was *SNOWPIERCER* that led the increase in exports, as the amount it generated was almost equivalent to the amount made by the combined exports of all other Korean films. Looking at the results by export destination, exports to Asia decreased from last year though the sales figure increased 18.8%, still taking up the highest portion of finished film exports at 46.3%. Benefiting from the ‘*SNOWPIERCER* Effect,’ exports to Europe, the Middle East, Central and South America increased 182.3%, 698.7% and 414.6% respectively. To break down the details by copyright type, all rights sales accounted for 78.7% of all exports in 2013, which was significantly higher than the 59% from 2012. Along with the diversification of the online ancillary market, different types of copyrights are emerging and there are more cases of selling copyrights as a whole package rather than in individual types. Meanwhile, technical service exports in 2013 were reported to be USD 19 million, approximately 71% higher than 2012. Exports to the great China region (including China and Hong Kong) accounted for 75.8% of total sales, which mostly consisted of VFX and DI services. It seems a large portion of 2013 technical services exports were orders received for visual effects used in Chinese blockbusters.

Korean films going global - Snowpiercer, A Wedding Invitation, The Last Stand, Stoker, Bunshinsaba 2

SNOWPIERCER is significant in a sense that it was a Korean initiative supported by Korean capital and executed by Korean creative manpower that utilized international locations, companies and languages to target the international market. It was a major success domestically and its export revenue accounted for almost half of total Korean film exports in 2013. *A WEDDING INVITATION* is an excellent example of taking Korean content, modifying it for overseas local markets and then producing and distributing through local production systems. It will be a meaningful case to be referred to when exporting Korean films to the Asian region in the future.

STOCKER, *THE LAST STAND* and *BUNSHINSABA 2* are cases where Hollywood and China joined hands with Korea to utilize original stories, creative manpower (director, cinematographer) and actors. PARK Chan-wook, KIM Jee-woon and AHN Byung-ki were hired by local productions for these three films, coupled with director of photography JEONG Jeong-hun, KIM Jee-yong and CHOI Sang-mook. It is an example of Hollywood utilizing creative resources of Korean cinema, starting from original story and expanding the scope to actors, directors and camera work.



A Wedding Invitation

Continued growth of return on investment

The average return on investment of the 63 commercial Korean films released in 2013 was 15.2%, which was higher than the 13.3% from 2012. This is the highest rate of return since 2002 and considering that international sales of projects targeting global market such as *SNOWPIERCER* and *A WEDDING INVITATION* are barely reflected in the data, the actual percentage may even be higher. The two-digit ROI for two consecutive years was achieved through various means including the highest cinema admissions and sales revenue in history, rapid growth of Korean cinema exports and the continuous growth of the digital online market, which demonstrates that the industry, which had shown negative returns from 2006 through 2011, is now on a stable rise. There were 19 projects that passed the breakeven point, which is approximately 30.2% of the 63 total commercial films. Eight of those exceeded 100% returns, taking up about 12.7% of the total.

Increase in number of films released

The number of released films is on the rise as well. A total of 905 movies were released in theaters during 2013, a great leap from the 631 in 2012. As ancillary markets like IPTV emerge as major alternatives to cinema distribution, films that wish to add a line of advertisement reading 'released in theaters,' just as erotic films had done in the past, are being imported and released in large quantities. Nevertheless, the extent of the theatrical release for such films is very limited.



Increase in sales generated by admissions to Korean film with ratings of 15 and above

The admissions ratio of Korean films with ratings of 15 and above in 2013 increased sharply by 61.3% over 2012, and has reached 78.7% of total admissions. This is due to the success of meticulously planned films of different genres, carefully targeting their audiences and level of exposure. On the other hand, more than 50% of international films were rated as suitable for all viewers or 12 and above. It is safe to say that only a limited number of Korean films are available for young audiences.

Theaters, currently under adjustment

In contrast to the positive trends in the number of released films, admissions and sales revenue, the number of screens failed to show any distinctive growth. By the end of December 2013, the number of theaters in Korea was 333 with 2,184 screens nationwide, which each increased 6.1% and 4.8% year-on-year from 314 and 2081, respectively. In 2013, the total number of seats was 349,669, a 2.5% decrease from the 358,659 seats in 2012. The number of theaters and screens each exceeded 300 and 2000 in 2007, reaching their saturated state and seem to have been adjusting since. Also, the ratio of multiplexes against the total number of theaters was 81.1% across the country, 8% higher than last year. An increase in multiplex chains nationwide means that local theaters are shut down or else absorbed into mainstream multiplexes. In Seoul, a total of four theaters were either closed down (one case) or transformed into mainstream multiplex chains (three cases). In addition, local theaters in Chuncheon-do and the Daejeon area were shut down while theaters in Bucheon and Chungcheongbuk-do were changed in multiplexes. Such a transformation of local theaters resulted in the shifting of the balance towards multiplex giants nationwide.



Jiseul

Diversity films

Despite the stabilized and growing status of the Korean cinema industry, admissions and sales revenues of diversity films have been declining continuously since 2009. Ever since the release of *OLD PARTNER* in 2009, admissions to diversity films have continued to drop and in 2013 they were merely 1.6% (3.4 million tickets) of total admissions.

There were six diversity films that managed to sell more than 100,000 tickets in 2013, which were *TO ROME WITH LOVE* (180,000), *JISEUL* (140,000), *BLUE JASMINE* (140,000), *SILVER LININGS PLAYBOOK* (130,000), *A LAST QUARTET* (110,000) and *GRANDMASTERS* (100,000).

Action plan announced by Korean Cinema Growth Together Association to establish a fairer environment

The Korean Cinema Growth Together Association, consisting of all major players of the Korean film industry, including all theater chains in Korea except for Megabox, investors and distributors, production companies, the Korean Film Council and Ministry of Culture, Sports and Tourism, announced the seven clauses from the Annex Agreement to the Korean Cinema Growth Together Action Plan on April 7, 2013. Despite the lack of legal force in its decisions, as the Association is not a judicial organization, to some extent it has improved the poor practices of pay settlements and overtime charges that had been unfavorable for production companies by executing the Action Plan and its Annex Agreement. It has also succeeded in providing four major social insurances to staff and settling the practice of standardized contracts for screenwriters. Starting in December, the Unfair Business Practice Notification and Monitoring Center opened its doors with support from KOFIC to make sure the Action Plan and its Annex Agreement are carried out correctly. The Center is expected to present more specific data and execution directives for the Action Plan.

N.E.W opens the door to a new world

N.E.W. (Next Entertainment World) started the year 2013 with *MIRACLE IN CELL NO.7* and finished it with *THE ATTORNEY*. Both were major hits, attracting more than 10 million viewers. As a result, the company outpaced CJ Entertainment, the long time number one Korean film distributor, and pushed it to second place to take the throne in 2013. The emergence of another major investor and distributor in the industry, and its success without owning any subsidiary chain of theaters or having a conglomerate watching its back is surely welcoming news to all Korean film producers as it indicates that there are more opportunities for them.



Miracle in Cell No.7

CGV and Lotte Cinema adjust revenue sharing scheme for Korean films in their direct branches in Seoul

CGV and Lotte Cinema adjusted their revenue sharing scheme for Korean films screened in the Seoul area in July and September of 2013, which were formerly unfavorably for Korean films in terms of investment and production compared to international films. As a result, revenue shares for Korean films for these two chain companies were adjusted from 50:50 to 55:45 for the distributors and theaters. Sales revenue returned to investors and production companies increased, resulting in larger capital to be reinvested in production, which is considered as enhancement for a virtuous production circle. It is also meaningful that the business practice that was drafted under the environment of the past has been adjusted for these new industrial surroundings. Meanwhile, Megabox, which ranks at number three in the local theater business, has not made any changes to its revenue sharing for Korean films.

kobiz

Online Screening



Korean films
are **ONLY** a click away!

Explore Korean Cinema in the fastest and easiest way.
A unique viewing platform for watching high-quality
Korean films reserved for film professionals.



Forum Time Table

Korean-México Co-Production Forum

Time	Place	Program
Wed. 27th, August 11:00~14:00	Cineteca Nacional SALA 7	<ol style="list-style-type: none"> 1.General introduction of Korean film industry & KOFIC's international marketing strategies 2.Global coproduction with CJ E&M 3.Case studies with Korea's remakes of Latin American films
Thur. 28, August 16:00~18:00	Hotel Fiesta Americana Reforma	<ol style="list-style-type: none"> 1.KOFIC's coproduction incentives and policies 2.General introduction of Mexican cinematographic industry. IMCINE incentives and policies relating to the promotion of Mexican cinema in the global market 3.International coproductions and investment mechanisms for production in Mexico
Fri. 29, August 10:00~14:00	Hotel Fiesta Americana Reforma	<ol style="list-style-type: none"> 1.Case studies with coproduction with Asian countries 2.Mexican project forum 3.Biz Matching Event



FILM SHOOT IN KOREA

Choose Your Style

The Korean Film Council(KOFIC) provides
a rebate of up to 30%
on your production costs. Projects spending
over **KRW 100 million(USD100,000)** are
eligible to apply.



For more information www.koreanfilm.or.kr

KOFIC
Korean Film Council



Representatives Attending

Director & Producers

SHIN
Yeon-shick



Company Luz Y Sonidos **Position** Director

Email woodyshin@hanmail.net

Director SHIN Yeon-shick was born in Seoul in 1976. Starting with *A GREAT ACTOR* (2005), his first four movies, including the AHN Sung-ki cross-generational romance *THE FAIR LOVE* (2009), the sprawling drama *THE RUSSIAN NOVEL* (2012), and the actor's rise-and-fall drama *ROUGH PLAY* (2013) have been invited to the Busan International Film Festival. His fifth film *THE AVIAN KIND*, which expands on a story first alluded to in *THE RUSSIAN NOVEL*, broke the trend by debuting at the Jeonju International Film Festival. It was one of three films supported by JIFF's Jeonju Digital Project in 2014.

Yeonu CHOI



Company CJ Entertainment

Position Vice President of International Film Financing and Production

Email yeonuchoi@cj.net

Born on February 23, 1978 in Seoul, Korea. Ms. Choi graduated from Boston University with major in International Relations. Later on she received her Juris Doctor from University of Maryland School of Law. She is a licensed U.S. attorney. In relation to film, Ms. Choi attended New York Film Academy with major in directing. Then she graduated from Korean Academy of Film Arts with major in producing. Currently, Ms. Choi works at CJ E&M Pictures, International Film Financing and Production Team. She recently produced *FINAL RECIPE*, an English language, Asian cuisine film which will be released worldwide in 2015.

So-jung YOON



Company Soo Film **Position** Producer

Email sjyoon@soofilm.com

Soo Film was established in 2004 and has worked on 15 projects so far, producing at least one film per year. As the first Korean company to remake an Argentinian film *A BOYFRIEND FOR MY WIFE* in 2012, the film accrued 4.6 million admissions. Soo Film is currently looking forward to the release of the remake of a Brazilian film, *UPSIDE DOWN*. In addition, Soo Film has produced a variety of works based on comic books and novels from Japan and France, and is currently in a constant search for other materials around the world to produce films. YOON So-jung has been in charge of planning and research as the key producer for Soo Film since five years ago. Through discovery of Mexican original content, Soo Film hope to create a great piece of work in Korea, and build a working relationship with South America.

Representatives Attending

Distributors

Justin
KIM



Company CJ Entertainment **Position** Director, Int'l Sales (Americas & Europe)
Email justin@cj.net

CJ Entertainment is recognized as the premier entertainment studio in Korea and boasts the country's largest domestic film library: over 300 films with 20 new titles being added each year. Most of films are by internationally acclaimed directors (PARK Chan-wook, BONG Joon-ho, LEE Chang-dong, KIM Jee-woon and RYOO Seung-wan) as well as commercially successful films (10mil-domestic-admissions) have been with CJ. Last year, CJ has bolstered its overseas presence with its international projects such as SNOWPIERCER, which set a new record for the number of countries involved in its release. Justin KIM is eager to build a reliable partnership with Mexican distributors who could effectively introduce Korean films into Latin territories.

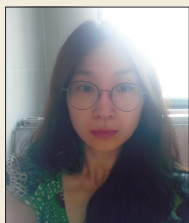
Joon-sik
EOM



Company Lotte Entertainment **Position** Senior Manager
Email akabros@lotte.net

Lotte Entertainment is a fully-integrated leading entertainment company with operations in film investment, distribution, production, international sales and exhibition. The Company was founded in September 2003 by its parent company Lotte Group, one of the largest conglomerates in Asia. The company invested and distributed 31 films in 2013 with such big hits as *THE TERROR*, *LIVE* and *FRIEND : THE GREAT LEGACY*. Other notable previous titles include *ARCHITECTURE 101* (2012) and *WAR OF THE ARROWS* (2011). The company plans to expand its business beyond Korean and Asian markets, partner-ing with strong international producers and distributors.

Angela KIM



Company 9ers Entertainment

Position Manager of International Business Department

Email angela@niners.co.kr

9ers Entertainment is a private company specializing in distribution, film acquisition, financing, and project development, seeking to significantly increase and diversify its portfolio of intellectual property.

KOFIC



Daniel.D.H PARK

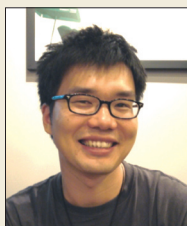
Company
KOFIC

Position

Director of International
Promotion Department

Email

pdh21@kofic.or.kr



Young-gu KIM

Company
KOFIC

Position

Senior Manager

Email

briskyg@kofic.or.kr



Woody KIM

Company
KOFIC

Position

Senior Manager

Email

hckim@kofic.or.kr



Luna, sung MOON

Company
KOFIC

Position

KOFIC Representative of
Latin America

Email

luna@kofic.or.kr

KOFIC Introduction



Korean Film Council

The Korean Film Council (KOFIC), a government-supported, self-administered body, strives to promote and support Korean films both in Korea and abroad. KOFIC's primary objective is to promote and support the production of Korean films through funding, research, education and training. It also strives to further the development of international markets for Korean films and to promote inter-cultural understanding through film-based cultural exchanges.

KOFIC's main activities are as follows:

- Establishment of plans to promote the film industry.
 - Management of the Korean Film Development Fund.
 - Procurement of support for the production, distribution and screening of films in order to ensure quality and diversity.
 - Management of film production facilities, including the KOFIC Namyangju Studios.
 - Support in the form of overseas marketing and the promotion of international exchanges.
- Research and development.
- Education and training of film-related human resources.

CENTRO CULTURAL COREANO Introduction



Korean Film Council

The Korean Film Council (KOFIC), a government-supported, self-administered body, strives to promote and support Korean films both in Korea and abroad. KOFIC's primary objective is to promote and support the production of Korean films through funding, research, education and training. It also strives to further the development of international markets for Korean films and to promote inter-cultural understanding through film-based cultural exchanges.

KOFIC's main activities are as follows:

- Establishment of plans to promote the film industry.
 - Management of the Korean Film Development Fund.
 - Procurement of support for the production, distribution and screening of films in order to ensure quality and diversity.
 - Management of film production facilities, including the KOFIC Namyangju Studios.
 - Support in the form of overseas marketing and the promotion of international exchanges.
- Research and development.
- Education and training of film-related human resources.

SEMANA DE CINE COREANO

Del 27 de agosto al 7 de septiembre 2014
Sala 1. Jorge Stahl

Miércoles 27 de agosto

Ceremonia inaugural / coctel
19:00hrs.

LA NOVELA RUSA
20:00hrs.

Sala 1. Jorge Stahl

Jueves 28 de agosto

JUEGO RUDO
18:30hrs.

GYEONGJU
21:00hrs.

Sala 1. Jorge Stahl

Viernes 29 de agosto

LA NOVELA RUSA
18:00hrs.

Presentación y Q&A
JUEGO RUDO
21:30hrs.

Presentación y Q&A
Sala 1. Jorge Stahl

Sábado 30 de agosto

GYEONGJU
18:30hrs.

EL REY DE LOS CERDOS
21:30hrs.

Sala 1. Jorge Stahl

Domingo 31 de agosto

EL REY DE LOS CERDOS
18:30hrs.

LA ESTAFA
20:45hrs.

Sala 1. Jorge Stahl

Martes 2 de septiembre

EL CAMINO DE REGRESO A
CASA
18:00hrs.

EL FRENTE
21:00hrs.

Sala 1. Jorge Stahl

Miércoles 3 de septiembre

EL FRENTE
18:00hrs.

EL CAMINO DE REGRESO A
CASA
21:00hrs.

Sala 1. Jorge Stahl

Jueves 4 de septiembre

ENCUENTRO FATAL
18:30hrs.

EL LECTOR DE ROSTROS
21:00hrs.

Sala 1. Jorge Stahl

Viernes 5 de septiembre

EL LECTOR DE ROSTROS
19:00hrs.

ENCUENTRO FATAL
21:30hrs.

Sala 1. Jorge Stahl

Sábado 6 de septiembre

LA ESTAFA
19:00hrs.

NORA NOH
21:30hrs.

Sala 1. Jorge Stahl

Domingo 7 de septiembre

NORA NOH
18:00hrs.

LA ESTAFA
20:30hrs.

Sala 1. Jorge Stahl

ENCUENTRO CON EL CINE COREANO EN MÉXICO